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Camera Trails in Africa. By Martin Johnson. Allen and Unwin. 16s.

A Game Ranger's Notebook. By A. Blayney Percival. Nisbet. 18s.

In the Footsteps of Livingstone, the Diaries of Alfred Dolman. Bodley Head. 12s. 6d.

When we go to the cinema to see a "picturisation" of a novel by—let us say—Ethel M. Dell, we simplify for ourselves the process of imbibing the story, in comparison with our mental task were we to read the book at home. Instead of reading a verbal description and using our visual imagination to translate it into a picture of the events, an active and creative task, we sit still and accept passively the vision on the screen. Now, there is a type of person who revolts instinctively from any economy of labour brought about by machinery, and just as men advocated the smashing of Arkwright looms a few generations ago, so other men to-day would smash—verbally, at least—the cinema now, on the ground that it will atrophy by disuse our visual imaginations. This would, however, be mistaken policy, for as far as visual imagination is concerned we are, all of us, a mixture of the housemaid, in Mr. Clive Bell's meaning of the term, and of the genuine appreciator of literature, and we should gratefully accept labour-saving devices for the first of these our dual roles.

The same problem in another application is vividly suggested by the books under review, for works of travel, like works of fiction, have the identical task of stimulating our visual imagination to picture places and experiences which we have never known in reality. If you have not been there, New Guinea is as unreal as Atlantis, and, as far as you are concerned, the task of making them real to you is identical. In actual fact the creative ability which can make New Guinea real to you is far rarer than that which will achieve this in the case of Atlantis, for in the latter instance the artist can sit at home all his life and specialise strictly in the one task of learning how to invent his picture, whereas the describer of New Guinea cannot so specialise; he has to learn also how to get there, how to conduct an expedition through difficult country, how to withstand disease, and how to keep his faculties sharp in the face of hunger, weariness or terror. He must, in short, possess a complex of qualities rarely found in one human being.

This is why there are so many more good works of fiction than books of travel, although there are far fewer novelists than travellers: a waste of opportunity which has at last become preventable through photography. We may take as concrete illustration of this the first of these books: *Pearls and Savages* is without doubt a great travel book, but for none of the qualities which make *Travels in Arabia Deserta* great. The author could not have done what Doughty did; he could not out of words give us mental pictures, but his straightforward narrative and exquisite photographs stimulate our imagination to an equal degree. We do not merely see the photographs with our physical eye; they, just as much as Doughty's words, are the raw material of yet other pictures invented by our visual imagination, and in their case, also, our task is active creation and not mere passive acceptance.

Pearls and Savages is the supreme example of the new style in books of travel: its author explored a wide tract of south-east New Guinea equipped with seaplanes, film cameras, wireless, and all sorts of scientific apparatus; he did useful work in surveying; he collected valuable ethnological material; he completed several films of native life, and he took the astonishing photographs which adorn this book. Of the eighty-four full page illustrations, every one is perfect: some are landscapes and village scenes; others are portrait studies of savages; many show us savage weapons, dances, dress, buildings and masks of rare interest.

It must not be thought that the text is unworthy of the illustrations: Captain Hurley knows how to write as well as how to photograph. His experiences with the Fathers of the Sacred Heart Mission fill us with admiration of their work: "the policy of the mission is industry combined with physical welfare tempered with the simplest form of spiritual enlightenment. The fathers have instructed the natives dwelling within their parish in better methods of agriculture, rice growing and useful handicrafts, and have actually cut a road through hitherto inaccessible mountainous country one hundred and twenty miles inland to their furthermost station." The description of these Papuasians singing plain song in their native nudity compares very favourably with missions where European dress is made to cover a multitude of sins against the laws of sanitation, sense and Christianity.

The arrival of the seaplane at a primitive up-country lake village was naturally memorable, and it is amusing to hear that while their elders deified the machine, the children provided themselves with excellent models of it in cotton wood within two days of its coming. Captain Hurley has given a moving account of how he induced the Head-Hunters to surrender up their treasured skulls for an Australian museum. He told them: "That beyond New Guinea and the sunrise was a great world where the white people came from. I spoke of their great villages and of the enormous Dubus made of stone that great cities owned, wherein all things belonging to the native people all over the world were kept. That all things were kept there for all time. That when Gormier was dead, and his people dead, and new people came, the trophies which we would collect would live on, and memories of them would never be forgotten. . . . Gormier was obviously relieved by my last remarks, and also understood quickly that we were not going to make playthings of the most treasured of all possessions. He asked shrewd questions about the Museum, and was satisfied that we were genuine." The Head-Hunters spoke together and decided each to give one skull to the Museum: "One young man spent fully ten minutes in allowing his eye to roam over the thirty-six skulls which his brave father had won. . . . I had great esteem for these men who parted with their belongings—things that ordinarily could not be bought—for I am convinced that no tobacco nor trade objects could have purchased them."

As its title reveals, *Camera Trails in Africa* also deals with photography and travel. Mr. and Mrs. Martin Johnson have produced a fine film of African wild life, and this book describes their adventures in the process of making the film. Neither the text nor the illustrations bear comparison with the first book, though the latter are interesting enough. There are some notable animal studies, especially one of zebras drinking and another of two startled impala, but the narrative, written in a chatty style, makes no impression on the reader. We are reminded too much of the usual film travel lecture, where the screen often shows good pictures to the accompaniment of indifferent conversation on the part of the lecturer. Clearly the camera cannot do everything, and a travel book in which the text is negligible cannot be redeemed by the photographs. The author makes one notable promise: he is going to bury himself in Africa for five years with all the apparatus known to science in order to produce a film of the life of savages and wild beasts far greater than anything we have yet seen: if he has an ethnologist with him his work will be important, otherwise it may degenerate into the sort of film gossip which is the counterpart to the text of this book.

A Game Ranger's Notebook brings us up against another phase of our subject. The author has been for twenty-two years in the Game Department of Kenya Colony; he describes in detail and with scientific care the more important species of African big game. He has shot all of them and instructs hunters in how to do the same, and yet in his last chapter he writes: "If interested in animals and their habits, the camera will afford you far more satisfaction than the rifle, and photography makes large demands upon stalking abilities." It is to be sincerely hoped that this book, one of the best on its subject, will increase the photographers rather than the hunters. There are thirty-two photographs and a good map of the East African game reserves. The first hundred pages are devoted to the lion, about which the author has much to say of great general interest.

In the Footsteps of Livingstone is the somewhat unsatisfactory title given by its editor to the journal of Alfred Dolman, a young man who visited Africa between 1845 and 1849, and was killed in 1851 at the age of twenty-four. The book only comes into the general subject of our review by the process of lucus a non lucendo. Here we have a book of travel illustrated by drawings and maps: the former tell us more about the explorer and less about the country than modern photographs would have done; but neither the journals nor the drawings are very interesting, except to students of the early history of South Africa. Dolman's powers of observation were not great, and sometimes he was quite stupid, and the enthusiasm of his editor hardly succeeds in carrying the reader with him. It is not possible, therefore, to use this book for a comparison between the travel book of this photographic age and its predecessors: rather we must

choose a classic like Darwin's *Journal of Researches*. It is certainly rare to-day to find travellers with as good a style as Darwin's, but, apart from this, all the advantages are on the side of the moderns. If only Darwin had taken Captain Hurley with him! Alternately, if only Mr. Martin Johnson had taken Darwin with him, not merely for his style but for his knowledge! For there is the indispensable requirement for a writer on travel; time and again we find golden opportunities flung away through ignorance, and it matters not whether it is ignorance of what could be described or of what could be photographed. It is the knowledge which is revealed in *Pearls and Savages* which makes it a superlatively good book, that and the technical excellence of its printing and publishing. Those who fear for visual imagination can be shown this book and the devil dancing film of the Mount Everest Expedition, and if they are not stimulated, then the fault is not in our cameras but in their mentality.

MEMORIES AND MEMOIRS

Memories. By ARTHUR CONAN DOYLE. Hodder. 20s.
Reminiscences. By ROBERT BELL. Murray. 16s.
Diversions of a Diplomat. By FRANK RATTIGAN. Chapman & Hall. 16s.
Days Gone By. By T. E. HIND, Bishop of Grantham. Murray. 16s.
Memories of the Twentieth Century. By the EARL OF MEATH. Murray. 10s. 6d.
Sporting Memories. By Major W. TROUP. Hutchinson. 18s.
Pilgrimages and Personalities. By ROSAMUND BOULTBEE. Hutchinson. 10s.

Life like an ever rolling stream bears all its sons away. They fly forgotten as a dream flies at the opening day. No: many—really quite an extraordinary number of life's sons—are determined that they themselves and those they have admired, and perhaps loved, shall *not* fly like a dream and be forgotten—well, quite as quickly. There is a genuine impulse behind memoir writing, and its genuineness accounts for the fact that memoirs are so often worth reading and that a writer's memoirs are often his best book. Of course, in the case of Sir Arthur Conan Doyle that cannot be said. The creator of Sherlock Holmes—but, peace, or he will be angry; for it is rumoured that Sir Arthur ranks the stories of Holmes and Watson as among the minor achievements of his career. It is rather interesting to note that when there was a robbery at his village inn, "the village constable with no theories at all had seized the culprit, while I" (the creator of Sherlock Holmes) "had got no further than that he was a left-handed man with nails in his boots." It is interesting because it confirms our strong suspicion that these favourite detective stories are art for art's sake productions, with only the remotest relation to reality. Besides, it is not the capture of the guilty that is interesting to human nature—How often does not Holmes himself catch him, only to let him go!—But the means by which he is identified and traced. The qualities which make *Memories and Adventures* friendly and pleasant reading are the same as those which make Sir Arthur a popular writer of fiction: his shrewd straightforward boyishness, his faith in life, his romantic response to all reasonable conventions, his power of direct unpretentious narration. There is a very amusing parody of Holmes by Sir James Barrie on page 103.

Let us take the doctor, Dr. Robert Bell, M.D., next—fisherman, man of science, gardener, traveller, who is best known to the public as a practitioner who has been successful in treating many cases of cancer. The medical part of his *Reminiscences* is the most interesting. His experience of the influence of diet on this disease is of real importance. To be noted also are his remarks on medical etiquette, which his readers will agree is not "free from ignoble attributes," and sometimes puts before the welfare of the patient the reputation of the doctor in attendance. Dr. Bell's friends have urged him to record his reminiscences; they have done well to do so, though the miscellaneous ones, unconnected either with his own practice or the great pioneers like Lister, are not particularly stimulating; nevertheless they contain an average number of good stories. We hope that his method of ventilating railway carriages, which seems admirable, will some day be adopted.

Like Conan Doyle and the last writer, the Suffragan Bishop of Grantham was also once a doctor; indeed, he is several doctors rolled into one: a doctor of divinity, of medicine, of law and he has been Bishop of Zanzibar. His book is likely to appeal to those interested in mission work and travel. He found that the Christian law of marriage was a hard law for primitive man in Africa to obey. Primitive man has, in this matter, the sympathy of many who might almost be termed civilised. The Bishop is a lover of cats; his chapter on "Popkins," at present his black tom in office, will please cat-lovers. *O felicula blandula, O felicula dulcis.* "Happiness," he quotes from that sturdiest of moralists, Paley, "Happiness is found with the purring cat."

Lord Meath's book is a continuation of his *Memories of the Nineteenth Century*. Memories improve with keeping; and these which reach to 1922 would be the better for maturing awhile in the cellars of the mind. They begin with the year 1900 and they are chiefly concerned with the many and various public-spirited movements and patriotic institutions with which Lord Meath has been associated. These are memoirs for those of a patriotic and philanthropic bent.

Major Troup is an athlete of minor distinction. We mean no disparagement in saying this; it is a fair description. It is a pleasant feather in anyone's cap to have played cricket, Rugby and hockey for a county; but it is doubtful whether that distinction, however enviable in private life, gives a man any claim upon public attention. He says that he has unwillingly written up the log of his life, but "having promised various friends, etc., etc." Such promises need not be taken seriously. However, Major Troup fortunately went to India as a youth, and his Indian experiences are worth reading—rapidly.

Mr. Frank Rattigan wished to call his book *The Life of a Nobody*, and he hopes that his chronicle will be read as the records of a modest man reluctant to claim attention. It would have been more in keeping with that idea to have sifted his matter more carefully, and to have waited another thirty years before budgetting his experience. He is not a close observer of character; his portrait of Kitchener is the kind of portrait of which all the traits might have been anticipated. "Those who did not know him well judged Lord Kitchener to be absolutely cold and hard. . . . but, etc." His contact with Egypt, Roumania and the war has been too superficial to inspire a good book.

Miss Rosamund Boultbee is a journalist and she has met many famous people, like most of her profession. Her memories extend from 1914 to the present day. She acted as a special reporter during the war in Canada, U.S.A., England, France, Norway, Roumania, Russia, Italy and Switzerland. She has seen Rasputin, who reminded her of "Svengali"; she has got on with Lord Beaverbrook and Stephen Leacock; Mr. Oscar Browning has entertained her in Rome; the Queen of Roumania has received her. Her book is written with expert vivacity, but the form being now autobiographical, it has encouraged her to spin out and link up unnecessarily impressions which, ephemeral in themselves, are more suited to the daily Press.

VISION, MASTERY AND STYLE

Some Aspects of Modern Poetry. By ALFRED NOYES. Hodder and Stoughton. 7s. 6d.
Punch and Judy, and Other Essays. By MAURICE BARING. Heinemann. 10s. 6d.
Figures in Modern Literature. By J. B. PRIESTLEY. Lane. 7s. 6d.
Hildesheim: Quatre Pastiches. By MAURICE BARING. Heinemann. 7s. 6d.

Mr. Alfred Noyes' book embodies the Lowell Lectures, given by him in America, and other studies on kindred subjects. It is at the same time an anthology and a series of sermons on the poetic art; and the poets from whom he chooses his texts are Shakespeare, Shelley, Wordsworth, Tennyson, Swinburne, Emerson, Henley, Stevenson, Austin Dobson, Alice Meynell and one or two more. Our distinguished author feels that his citadel is in danger from the oncoming hordes of the barbarians, and he sallies forth as a champion in defence of his faith. The undertone of polemic rather mars this gallant book; but, when one considers certain aspects of ultra-modern "poetry" and criticism in this country and still more in America, one understands the reason for his attitude. Poets, like other religious people, are apt to lose their temper when their beliefs are challenged. Mr. Noyes just manages to "keep his hair on," but at times one sees it bristling ominously. *Vers libres* vex him; he dislikes the "scarlet word"; he has no

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wish to be "in the movement"; bleak and shallow criticism drives him to despair; and at the mention of Joyce's "Ulysses" he sees red.

Vision, mastery and style—such are the hallmarks of great poetry; and their antitheses in bad poetry are stupidity, awkwardness and platitude. On these matters Mr. Noyes has much to teach us—or to remind us of. "To be preoccupied with the desire for novelty kills sincerity and silences that spontaneous music which the poets have heard in quiet hours." This is a poet's message to the modern generation; and he supports his theme with the best possible argument, an abundance of delightful quotations from some of the most beautiful passages in English poetry.

Mr. Maurice Baring's latest volume deals with the same subject—the canons of literature and the lessons to be learned from the past. He writes a better essay than Mr. Noyes. He has charm and wit and a polished style and a very wide range of knowledge and sympathy. Moreover, he speaks to us, not from the pulpit, but from his own armchair; and since he has a European mind and a polyglot pen—does he not give us his renderings of "Prithee, pretty maiden" in German, Italian, French and Russian?—he points his moral from French rather than from English literature. The moral itself, however, is the same as that of Mr. Noyes. *Clarté, exactitude, justesse, propriété. (Qualités redevenues si originales et si rares!)* These are the qualities which lead towards that goal, which Mr. Baring calls "The Homeric-Shakespearean high-water mark; the line of divine simplicity, where there is nature and nothing else, no style, no ornament, no effort, just the ordinary simple thing said in the simplest possible way with the result that it is sublime, inimitable and unapproachable." Later, he speaks of "the perfection arising from the utter absence of unnecessary ornament and out-of-the-way words." Genius, in fact, is not to be found so much in originality as in simplicity; and this is why he places La Fontaine at the head of all French poets—"without rival and without equal in the literature of Europe." This essay on La Fontaine, with those on Racine and on Taine, are models of what literary criticism should be. But Mr. Baring must not think that only those "who happened to learn French as a child" are duly qualified to weigh the excellence of French verse. Such lines as he quotes from Racine:

On ne voit pas deux fois le rivage des morts,

or:

Minos juge aux enfers tous les pales humains,

are the lineal descendants of the Virgilian phrase, which every English schoolboy has at least had his chance of appreciating.

Mr. Baring, no less than Mr. Noyes, is acutely aware of the dangers which threaten the classical tradition. "It is a sad fact," he writes, "that culture decreases as education spreads. The truth of the matter is that the spread of education does not mean that people are better educated, but that more people are semi-educated: the spread of education means the extension of half-baked education."

The essays on French literature occupy a solid centre in this charming book. Other subjects are Crabbe, Yeats, Vernon Lee, Ibsen, Mary Coleridge, Edward Lear, Chesterton, Tchekov and Belloc. Then, there is a good deal about the stage—from that ancient melodrama which gives its name to the volume down to the achievement of Sybil Thorndike in *The Cenci*. Many of these dramatic sketches are reviews of plays reprinted. But when Maurice Baring writes about Sarah Bernhardt or Duse or Mrs. Patrick Campbell or Chaliapine, he does not merely criticise, he retains for posterity something of that glamour which the kings and queens of the stage carry away with them into the Unknown; and can we help being grateful to him when he tells us how W. S. Gilbert's poetry "played the part of the blue-paper packet of the composite Seidlitz powder, and when mingled with the white-paper packet of Sullivan's music produced the enchanting effervescing explosion?"

A weakness in both these collections of reprints may be found in a certain redundancy, since, as Mr. Priestley puts it, "Essayists are a little given to repeating themselves." The theme of the Punch-and-Judy essay occurs again in embryo form in an article on Hamlet and the Old Vic; and Mr. Noyes tells us that Shelley anticipates Turner, and that Tennyson can be compared with Turner, until one wonders if all the British poets in succession are going to be lined up in front of the great landscape painter. These are but two instances out of several which might be quoted; and they are especially unfortunate in books which lay so much emphasis on the art of taking pains.

Mr. Priestley avoids this particular fault. He does not write with the classical poise of Mr. Baring or with the religious fervour of Mr. Noyes. But he can see his way clearly through the tangled undergrowth of modern literature, and he can write a readable book of criticism illuminated with judgment and clear phrase. He, too, believes in that "strangely beautiful logic of the whole being of man which we call poetry." He, too, knows that "no artist should break away from tradition at all and fashion new forms until he knows the tradition and the old forms and is sure that they will not serve his turn."

Perhaps the best of his essays is the one on Maurice Hewlett, whose "Song of the Plow" Mr. Priestley selects as the best long poem of our time and perhaps the most neglected. Here, too, occurs the gentle and timely reminder that "the world as it stands is the work of the older and not the younger generation." The other authors dealt with are Arnold Bennett, Walter de la Mare, A. E. Housman, W. W. Jacobs, Robert Lynd, George Saintsbury, George Santayana and J. C. Squire. All these sketches, except the two last, have appeared in the *London Mercury*. Mr. Priestley hopes that "they will prove a welcome change from the usual set, the Shaw-Wells-Galsworthy-Chesterton gallery, that is now so familiar." We can assure him that they will!

But to return to Mr. Maurice Baring. At the age of twenty-two, when by all the ordinary rules of English education he ought to have been anxiously wondering whether he could succeed in bluffing the Civil Service examiners that he had a fair average knowledge of French irregular verbs, he was actually setting out to imitate and parody the great masters of French style—singeing the beards of the immortals, as it were, and tweaking their noses! He took as his theme the old German town of Hildesheim; and he treated this theme historically and descriptively in the manner of Ernest Renan, Pierre Loti, Anatole France and Paul Bourget. These "*pastiches*" were praised by M. Henri de Régnier, and were published by M. Alphonse Lemerre in 1899. They are now republished; and the twenty pages are not really dear at the price, for they contain something unique and something perfect. Here are four specimen sentences; and the reader can guess to which eminent author each is attributable:

Au café de la Paix où nous passions des heures si douces à manger des huîtres et à causer livres et femmes.—(Sensations de Hildesheim.)

C'est le cimetière . . . Des croix sortent des arbustes et des fleurs . . ; Les grandes croix sortent ternes et verdies de mousse.—(Le Rosier de Hildesheim, fragment du roman inédit *Fleurs de Brume*.)

Saint Bernard fut brûlé vif, sans que la cérémonie subit aucune autre interruption.—(Saint Bernard de Hildesheim, extrait de *La Conversion de l'Allemagne*.)

Mais fussiez-vous damné, il sied qu'une âme pécheresse comme la vôtre souffre en éternité pour le plus grand honneur de l'Eglise de Dieu.—(La Tentation de Frère Ambroise de Hildesheim.)

For an Englishman to have cut and polished such gems as these in a foreign language is really an astonishing *tour de force*; and in the words of M. de Régnier, "*Il faut, pour avoir fait cela, une science bien délicate de la langue francaise.*" I have only found one obscurity. Why—in the delicious legend of the *Tentation*—when Lucifer had obtained Frère Ambroise's soul (*il livra son âme à Lucifer*) during his lifetime, did Lucifer have to demand the soul from Saint Michael after the Friar's death (*il se rendit au ciel pour réclamer l'âme du frère*)?

TWO PICTURE BOOKS

Rogues in Porcelain: A Miscellany of Eighteenth Century Poems. Compiled and decorated by JOHN AUSTEN. Chapman and Hall. 15s.

Peacock Pie: A Book of Rhymes. By WALTER DE LA MARE. A new Edition, with embellishments by C. LOVAT FRASER. Constable. 12s.

Of these two poetry picture books, one was written for women and the other for children. This must be the link between them. And, besides, there is one other. *Rogues in Porcelain* is clearly an offspring of the *Beggar's Opera* vogue. Even its jacket is reminiscent of Lovat Fraser's famous poster; and *Peacock Pie* is "embellished" by Lovat Fraser himself. Otherwise the poetry is not two hundred but two million years apart.

The love lyrics of the first half of the eighteenth century were not up to much. The freshness of "Cherry Ripe", "Bid me to Live," "Go, Lovely Rose," and the like had been bruised by a sophistication less wise than that earlier innocence. The ponderous shadow of Louis XIV and the Grand Siècle had fallen upon our literature; and the English *beau* was never really

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at ease in his French clothes. Except for two poems by Pope and one each by Congreve, Swift, Fielding and Goldsmith, this miscellany is scarcely second-rate. Thus we dismiss *Rogues in Porcelain*.

Then, having dismissed it, we pick it up again. It is just the kind of book one does pick up again; and we begin to wonder. How did the Rt. Rev. Francis Atterbury, D.D., Bishop of Rochester, come to write, "Fair Sylvia, cease to blame my Youth for having loved before?" Who was the Phyllis whom George Granville Baron Lansdowne used to "oil" in order to make "the Flame more enduring?" Who was the Rev. Josiah Relph, who died in 1743, aged 31 years, after finding that the Gods' temples were vain before Chloe's charms? When did Philip Dormer Stanhope Earl of Chesterfield urge another Chloe to "Sin, dear girl, for Heaven's sake, Repent and be forgiven; Bless me, and by Repentance make A Holiday in Heaven?" Why did Sir Thomas Burnet, rather reluctantly, wish to be "drunk with nothing but Love?" And in what circumstances did Samuel Johnson, LL.D., 1709-1784, warble "Lovely Stella, thou art mine?" Who were John Smith, *circa* 1713, and Henry Baker, F.R.S., and Eustace Budgell (a hefty lover!) and Sir Charles Hanbury Williams and the Hon. Sir W. Y. and John Lord Cutts and John Oldmixon and William Woty and Aaron Hill and Soame Jenyns and the Rev. William Broome and the Hon. Mrs. Mary Monk and William Popple and Mr. Robinson? And who were the Chloes and Celias and Mopsas and Flavias and Phyllises and Lydias and Euphelias and Florellas and Claronas and Pancharillas and Zelindas and Zephelindas to whom they addressed their vows? What became of them all? And did they live happily ever after?

So, after dismissing the poetical merits of this anthology, we return to its human interest—to the picture of an age whose great-great-great-grandchildren we are, with its pleasures, its poses, its follies, its vices and its very real men and women. "Dear, dead women, with such hair, too!" sighs a bobbed and shingled generation! The book is charmingly printed, with typography suited to the period and with pictures by John Austen (who selected the poems) in a pleasing vein something between Lovat Fraser (rococo'd) and Beardsley (bowdlerised).

And now for the real Lovat Fraser and *Peacock Pie!* Only Mr. de la Mare could adequately describe himself in the few lines that are left me. So I shall confine myself to this. His most characteristic poems recall the fleeting refrains and jingles and cadences which run through our heads in moments of comparative peace—in a bath, on a walk, in a railway train. They come we know not whence; they vanish as mysteriously as they came. But Mr. de la Mare has crystallised them on a golden thread of inspiration. He has set them down, and polished them, and at times has written into them a deep poetic meaning, born of his less irresponsible moments. And this is why his poetry, though so queer to the eye, has yet so familiar a ring.

Peacock Pie needs no introduction or apology; nor does Lovat Fraser. The book has now found pictures to suit its whimsicality. "The embellishments in it (and it was his own chosen word) were made by Claude Lovat Fraser in 1912—the rhymes themselves were first printed in 1913. They are now reproduced in company for the first time, and a happiness it is to see them together; not only for the sake of the vivid pictures themselves and all they give, but because he himself delighted in making them."

Either—or both—of these pleasant volumes would be an "embellishment" to any library or boudoir.

TRAVELLERS

Sunward. By Louis Golding. Chatto and Windus. 7s. 6d.
The London Adventure. By Arthur Machen. Secker. 7s. 6d.

There are a hundred good reasons for a man to set out on his travels, and not one of them which cannot be twisted into reasons, equally sound, for staying at home. Travel enlarges the mind: and who so provincial in outlook as the traveller who makes his village the standard of all he sees? Travel inures a man to danger: and why go abroad when you have only to cross the Embankment, or try to find your way, on a foggy night, in the streets which lead to the London Docks? Beauty waits for the traveller in strange countries: and when he is at home he misses the fruit which grows in the City of London, and he never sees John Donne carved in sepulchral stone looking out at the Cathedral which has replaced his great Gothic fane. One defence, however, all English travellers have. They go abroad—especially if they be Londoners—to find the sun. Is there anything so surprising to the citizen of London as the discovery that the sun can be seen, not merely from Italian valleys and by walkers along the banks of the Loire and Rhône, but even by sojourners in great cities? Here we specialise in smoke-screens, in discreet and devastating dirt; and the cleanliness of the air in Paris and Rome, in Munich or Vienna, is a continuous and welcome miracle.

The sun is Mr. Golding's excuse, and it has got into his book on Italian cities and villages. It has given him obvious pleasure to write, and much of it is delightful reading. As a whole it is, perhaps, more than a trifle indiscriminate; but in these days of polite dismissal of old deities, Mr. Golding's sincere indignation at pedants and cynics is refreshing enough:

> I have bitter knowledge of that sort of traveller whose particular glory it is not to be impressed when he falls within the shadow of the world's impressive monuments and men. Have I not heard him squawk his derision over Shelley's hair in the Bodleian? And is he not the sort of traveller who will make his way across Venice on roller skates, because there is a tradition in that city that the gondola is a convenient mode of transit? Will a young modern novelist have occasion to despatch a character of his invention down the Grand Canal? This will be the way of it:
>
> "The porter pushed her, with her bag, into a damp gondola, and the dismal voyage to the hotel began. There were a few lights here and there, but she had the impression that she was floating down the Chicago River in a wash-tub."

Mr. Golding is no traveller of that kind. Whether he is writing about pictures, or religious ceremonies, or the country by Sorrento, or how he played on a clay pipe, or called on Mr. Norman Douglas, or escaped conversion to Catholicism, he is always enthusiastic and frequently entertaining. *Sunward*, like Italian sunlight, is very delightful if taken cautiously and for not too prolonged a period. There is not too much of the book; but it is possible to have too much of it at one time.

If you have the Machen habit, you can never have too much of him. *The London Adventure* does take us into some curious countries, suburbs of which Mr. Machen has before now suspected the worst and proved it on them. Nor does he keep to London, but writes, too, of Gwent and Africa and the eastern counties of England; he tells us stories of the days when he was "on the road" with the Benson company; of his experiences as a journalist; of the books he has planned and never written, and of this book which he has written without planning. His principal conviction about life may perhaps be said to be an unwillingness ever to be positive that a thing may not, after all, be something else. As he writes of fashions:

> Montezuma, if I remember, and I remember these things very vaguely, had a special robe or headdress of feathers of some extremely rare bird. Very likely, but in itself that is no more amazing than the feather stoles which ladies carry now, no more wonderful in itself than the miniature of my grandfather, the Vicar of Caerleon, which my grandmother wore on a brooch. In Mexico you wore a feather robe; in Caerleon you wore black silk and a painted likeness of your husband as a fastening to it; in Peru the Government accounts were kept on strings with knots on them: in England they were kept, till recent days, on bits of sticks with notches in them. It seems clear to me that nothing exists vitally, that is, as an object of wonder, surmise, awe, exultation, or mirth in itself.

Holding this conviction Mr. Machen finds wonder and beauty and tears in very ordinary and familiar things, and makes his readers find them, too. He sometimes has affectations in manner, and even in substance, as in his diatribe against work at the book's opening (when by "work" he evidently means a distasteful job); but he is at heart one of our simplest authors, and an essayist whose temperament is a delight to those who enjoy whim, fancy and imagination in writing.

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The Development of "Weltschmerz" in German Literature from "Werther" to the Beginning of the Romantic Movement. By William Rose, M.A., Ph.D. Routledge. 7s. 6d.

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review. A general explanation for the appearance in Germany of Weltschmerz at this date he does not attempt, beyond a passing reference to Brandes' remark that the tragedy of common life, introduced by Lessing, was the natural result of German social conditions at a time when the middle classes were denied an outlet in life for their awakening vitality, and turned to the theatre for an illusion of freedom whose reality was still a prerogative of the aristocracy. This contains the root of the matter, and suggests that the Weltschmerz of the period was largely an expression of the social growing pains that accompanied the slow disintegration of German feudalism. Goethe, whose earlier works are an admirable guide to Weltschmerz psychology, was enabled by success to compound the matter by an Olympian snobbery; but the social problem occupied him all his life, and thwarted social ambition, culminating in unsuccessful love, is fundamentally responsible for most of the pains of his earlier heroes. The catastrophe of Werther is precipitated by a social snub; social humiliation forms the theme of Tasso and much of Wilhelm Meister, together with Goethe's attempt at a solution in the figure of the man of the world, which played so large an imaginative part in the conduct of his life. These are sufferings incident to normal adolescence, disappearing with maturity in a mature society. In an adolescent society, such as that of intellectual Germany towards the end of the eighteenth century, permanent adolescence is the normal fate of its members. The results in literature are the "morbid graveyard tendency," the "joy in grief," the "auto-erotism," "homosexualism," "morbid brooding," "pietistic ecstasy," "titanic revolt," "lack of moral backbone," and other phenomena which Professor Rose finds distinguish respectively the various writers he discusses.

PICTURE MEMORIES

The Presbyterian Child. By Joseph Hergesheimer. Heinemann. £2 2s.

It is a pity that Mr. Hergesheimer sees himself as a child as so persistently picturesque an object, surrounded by relatives whose effect on him, as he recalls it here, seems more the effect of stuffs and of furniture than of flesh and blood. Surely to all children, even those most gifted with an eye for rich colour ("I couldn't discover the charm of ferns; lilies of the valley left me unmoved. But the geraniums were different"), the most surprising thing about the grown-ups is their size, their solidity and their power of swift and accurate movement. A babe can be watched gazing astonished at the unimpeded, unhurried and certain progress of that huge mass Daddy across a space which is to its experience a bewildering mixture of the Sahara, the Alps, the primeval forest and the North Pole. Then a child begins to discover what we may perhaps still be allowed to call the human qualities in its parents, and even in its aunts. Now, Mr. Hergesheimer, if we take these rather affected recollections of childhood as real memories, had little or none of these normal experiences. For him the adults were queer shapes, odd things with abrupt corners, unattractive because of the absence of bright colouring. Here is his aunt:

> She was, to be exact, a great aunt, but she wore so much black, with loops and pendants of jet, bands of black enamel and pearls incrusted on gold, that, finally, I came to think of her as fine and smooth and polished as the materials of her ornaments and earrings. In the summer, it was true, she changed to white, with a black ribbon, perhaps, at her waist, and the sinuous and delicate chain of her watch across the sheer cambric at her bosom; with this there might be an edging of lavender, her small hand-spun handkerchief have a narrow border with the colour, and almost the fragrance, of a lilac bloom, but nothing more.

Nothing of speculation as to their apparent humanity seems to have disturbed Mr. Hergesheimer's enjoyment of his adults' angular qualities. He dislikes angles, and his childhood was full of them—but he does not seem to have considered even now whether the angles were not an optical delusion, a kind of fashionable deceit. He takes his patterns too much at their face-value.

The best of these essays is, we think, that on his father; it has more recognition of the possibility of that parent's possible humanity than the rest. His father was a naval officer, and the occupation seems to have stirred some emotion in the difficult heart of young Joseph, though when the child was given by this parent the complete works of Mayne Reid his only re-action is thus described, "The type was small—this was discovered for me—the paper was coarse, and the stories, I saw at once, stilted." Poor Hergesheimer père! "The stories I saw, at once, stilted." The word "Presbyterian" appears, if we may judge from modern American writing, to have some strange connotation in the States quite foreign to us: Mr. Mencken, in his abuse of Mr. Wilson, always reserves it as a final insult. Mr. Hergesheimer seems determined in these essays to make it a synonym for disagreeable.

POETIC IMAGERY

Poetic Imagery: Illustrated from Elizabethan Literature. By Henry W. Wells, Ph.D. Oxford University Press. 8s.

As a rule the theses presented for University degrees are the fruit of industry and a respect for literature and not of enthusiasm or sensibility. Mr. Wells's study of poetic imagery is an exception. He has attempted to display the peculiar attributes of imaginative expression, and in a tentative classification has brought out certain general considerations which cannot fail to lead to a fuller appreciation of poetic style and of its intimate connection with the mental character. Mr. Wells distinguishes seven kinds of imagery, the Decorative, the Sunken, the Violent or Fustian, the Radical, the Intensive, the Expansive and the Exuberant. These terms are excellently chosen because they are self-descriptive, and though it is possible that a pedant would put them to horrible uses, that is a danger from which no generalisation is free. The present author continually recalls, by his sensitive comment, the nature of poetry, but his critical insight enables him to point out the usefulness of these divisions in distinguishing a poet's sensibility, as in Marlowe's preference for Exuberant and Expansive imagery; or the relative value of a style, as in the abundance of Sunken imagery in Shakespeare's mature work compared with the violently obvious metaphors of the earlier periods.

Criticism of this kind has an effect like that of a slow motion picture. It is different from analysis because it does not disintegrate, but enables the intelligence to follow the graceful beauty of an expression through all its stages from the jumping off to the landing point. It shows that there is always a coherent mental process beneath the poetic expressions which are not logically explicable when viewed with the eye adapted to the leisurely movements of prose thought.

SHORTER NOTICES

Modern Lilliput. By D. A. Wilson. Daniel. 7s. 6d.

Mr. Wilson has taken Swift's theme of a diminutive people, but otherwise his story owes nothing to Swift. Gulliver saw only the half civilised part of Lilliput; Mr. Wilson's object is to show us a civilisation more advanced than our own. But he has mixed satire with his Utopia and is not effective with either. Perhaps that is because he first drafted the book thirty years ago; he has, we suggest, had the characters and the social conditions of Lilliput so long in his mind that he cannot see that what is real to him is not made vivid by the actual writing. He emphasises that the Lilliputians are ahead of us in political evolution and that we need to learn from them. But despite statements that everyone is compelled to vote in elections and to take public office if elected; that law courts are local and not national; that judges are elected by popular vote; that all written laws become obsolete after a short period; that nobody's education is complete until he is qualified to earn a living in five different ways; that everyone is pensioned after thirty years' work; that divorce is easier than marriage; that all land is publicly owned; and that, while there are telephones, factories, electricity and motor cars, there is no steam power or gas, we are left with but the vaguest notion of what the country really is like. We are afraid that we shall not learn much from such a mixture of idealism and crude sociology; but Mr. Wilson's earnestness is to his credit, and to some the story of the rediscovery of Lilliput will be of interest for its own sake.

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escaping with ignominy; as an officer during the War, superintending hay in the A.S.C. and more or less entangled with a typical French farm beauty; as a man nearly ruined by the War putting and losing the remnant of his fortune in a grocery business at Paddington; as a literary-gent in dire straits; and last as the self-mocking writer of unutterable trash that sells like hot cakes. The scenes are brief; but always there is character and the conflict of character, a sense of drama, and a curious illusion of completeness, so that for all its brevity the story has far more in it that matters than has the average biography. Mr. Agate omits with great discretion.

Mary Wollstonecraft. By MADELINE LINFORD. Parsons. 4s. 6d.

Somewhat strangely for a social pioneer whose writings at once secured attention and were to have great influence, Mary Wollstonecraft appears scarcely at all as a public character. Never, perhaps, was a reformer less of a voice. For a time she was in a minor literary set and was well enough known for Horace Walpole to write about her as "that hyena in petticoats"; but she took little part in public affairs, and it is for her personal history and the clear-sightedness of her ideas that her name lives. With a drunken father and a harsh mother she led a nomadic childhood in one place after another, always poverty-stricken and unhappy, but always reading and educating herself. She successfully started a school; but this, in effect, she threw up, to go to Lisbon to nurse a friend who had married and settled there and had suddenly sent for her. Such acts of generosity marked her whole life. She obtained work as a governess and as a publisher's hack, and out of her small earnings helped to keep the rest of the family. Her first book of note was the *Vindication of the Rights of Man*, published in 1791 as a reply to Burke's *Reflections on the Revolution in France*. The *Vindication of the Rights of Woman* followed; this epoch-making work, far in advance of its time, led directly but slowly to the modern women's movement. She was then thirty-two. An unexplained friendship that looks like a thwarted love-affair was succeeded by her going to Paris, still in the throes of revolution. Her own life was soon to be in upheaval. She fell in ove with a Captain Imlay, an American; his desertion of her after their child was born led to her attempting suicide in the Thames. There followed her marriage to that strange figure, William Godwin, and soon afterwards, on the birth of the daughter who was to become Mary Shelley, her death. With the details and perspective of her tragic and momentous career Miss Linford's biography deals admirably, and an excellent short summary is given of the *Vindication of the Rights of Woman*.

The Five Brains. By WILFRED SHERIDAN. Jarrolds. 7s. 6d.

This exciting story is concerned with the extermination of a subterranean society in Africa, whose object has been the subversion of existing governments and the substitution of a great black republic under the rule of the five scoundrels whose alleged brains give the title to the book. The extermination of this society is left to Miles Sefton as one of the conditions of his uncle's will. Miles is a healthy, sporting young Englishman, and, needless to say, the "five brains," which cerebrate very ineffectually, are outwitted by him and the friends he gathers round him. The story is preposterous in plot, yet it is told well, and the characters of the young adventurer and his friends are sketched so agreeably that the yarn is readable, notably those parts of it which treat of adventures in the jungle and in Zanzibar. The one great flaw in the story, as in so many of its class, is the crass stupidity of the villains, who in their lust for a lingering "revenge" omit to strike speedily when the hero falls from time to time into their clutches. This folly repeated again and again deprives even the best-arranged incident of its full thrill, and in the present case makes us wonder how a conspiracy conducted by such people could have been the menace we are asked to assume it.

Everyday Life on an Old Highland Farm. By I. F. GRANT. Longmans. 12s. 6d.

This monograph is an important contribution to Scottish economic history. It is based on the actual accounts of a farm in the Highlands from 1768 to 1782; and the elucidation of these has necessitated considerable research into the agricultural methods of the period and into many points of antiquarian and economic interest. The book is specially valuable for the light it throws on the Highland system of land leases, and the position of "tacksmen," the holders of "tacks," or leases of land, from the Chief of the clan. Originally the system was an essential feature, partly military and partly dynastic, in the organisation of the clan; tacksmen were the Chief's lieutenants and were responsible for raising bodies of men for fighting. But by the period of the book the military significance had disappeared and the tacksman was the organiser and the provider of credit in his district. How this system worked is minutely shown by Miss Grant. The period was one of crucial change, for it witnessed the arrival in the district of the agricultural revolution with its vast changes in the methods of farming, and also the opening up to the outside world of the hitherto unknown Highlands. The profound changes which this has made in the life of the people can be realised from the particulars given by Miss Grant of the rural conditions in the eighteenth century. She believes that the modern letting of shootings and the turning of the country into a holiday resort is advantageous; she holds moreover, contrary to the usual view, that grouse moors are but a minor factor in the depopulation of the countryside. These, however, are side issues; the book's main value is in the thorough way in which its wealth of material has been collected and collated.

Dr. Porteous. By ARTHUR BREBNER. Philpot. 7s. 6d.

As a study of a London slum and of a medical man's experience as a "sixpenny" practitioner, before the coming of the panel system, this story has merit. Its realism is not too crude, and although its moral is sound—that cure of the sick should not be a business run on a profit and loss basis—it is a little confused by the fact that Dr. Porteous is only a medical man perforce and an artist by vocation, one, moreover, who holds rather confused views of the psychology of the "bedside manner." The story is quite readable as a story, and its argument raises it a little above novels of its kind. Not that the argument is impeccable. Some of the things at which Dr. Porteous rails are not necessarily dishonest. A positive didactic manner and swiftness of diagnosis, when it really is diagnosis, give confidence, and have a real curative value. In the same way, although our Dr. Porteouses would never admit it, the advertisements of patent medicines, assuming that the medicines are not actually injurious, must often have the most beneficial results upon devout believers. The story exhibits a real understanding and deep sympathy with the sufferings of the poor, and its incidental sketches of slum life are true and vivid.

Meredith. The Mickleham Edition. Sandra Belloni and Vittoria. 5s. each.

These are the last two additions to this delightful edition of Meredith. We watch and wait for the great Meredith revival, but even before it comes these novels will find new readers whom they will delight. *Sandra Belloni* is full of his humour and power. Sandra's perfect guilelessness and absolute unreserve, her frankness, are irresistible. Her complete self-abandonment is powerfully contrasted with her merely sentimental lover, Wilfred Pole. Mr. Pericles, Greek millionaire, musical bear and beneficent ogre is unforgettable too. *Vittoria* is, of course, a continuation; the only continuation Meredith wrote. Many have been disappointed with it because Sandra is no longer recognisably herself when she becomes Vittoria, the woman absorbed in the liberation of her native land. But the real defect of *Vittoria* is that in that novel Meredith fails to transmit the idea of the whole of Milan and Lombardy in revolt.

Readings from the Literature of Ancient Greece. By DORA PYM. Harrap. 5s.

Moderate in price and well arranged, this book should make an appeal to readers who know no Greek. The little introductions are capably done, and the translations are happily selected. Homer appears both in prose and verse, including the delightful vision of Nausicaa in the *Odyssey*, and several poems from the *Anthology* are charming in English dress. The scheme is carried far enough to include St. Paul, who loses by the modernisation of Dr. Moffatt, and Plotinus. Does the language of Sophocles lack decoration? It is difficult to give the modern reader any idea of the style of the great Greeks; but we should say that Sophocles was, with Virgil and Shakespeare, a master of the magic phrase, which is sometimes simple and sometimes highly decorated. The choice of English parallels is perhaps the best way to understanding. Plato, for instance, is like Ruskin at his best, both easy and earnest, and, fortunately, capable of humorous touches.

A History of the Indian Wars. By CLEMENT DOWNING (1737). Edited by WILLIAM FOSTER. Oxford Press. 7s. 6d.

Mr. Foster of the India Office continues his editing of the records of his department and kindred documents so steadily that before very long he will have made accessible all the important contemporary narratives relating to the building of British India. Clement Downing was a remarkable seafarer who was up and down the Indian seas between 1715 and 1723. He had a varied career, being, among other things, a seaman on three Indiamen, petty officer on a man-of-war, captain of artillery in a Moghul army, and a voyager who made acquaintance with many countries and islands of the East. His narrative here reprinted, with a full and detailed introduction by Mr. Foster, is in three parts, dealing largely with the exploits of "Angria the Pyrate"—otherwise, Kanhoji Angria, a formidable sea rover who was very important in the eastern seas as admiral of the Maratha fleet and on the mainland of India, because of his connection with the intrigues surrounding the Maratha throne. Downing wrote as an eye-witness of many of the events he describes, but his learned modern editor has to point out not a few discrepancies between his story and other contemporary documents. He is a lively and straightforward writer, who crowds his pages with incidents and names, and whose principal value, as Mr. Foster notes, lies in the incidental glimpses he gives of European and Indian life. The general impression made by Downing's narrative is of a surprising amount of European enterprise in India two years ago, and a surprising number of Englishmen engaged in it. The volume is full of capital things: as, for instance (pp. 165-171), the story of the Persian merchant of Guzarat, the pearl necklace, and the two beautiful sisters—as vivid an eastern yarn of jealousy, poison, and theft as the English reader could wish for.

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¶ *Illustrated Autumn List sent post free on application to—Cassell and Co., Ltd., 1, La Belle Sauvage, London, E.C. 4.*

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THE AUTUMN LIST

THERE are many books mentioned below which promise excellence and good entertainment, but if at the sight of so long a list (these eight hundred books are only some of those which will shortly be published) the reader also heaves the sigh of Solomon, it will not surprise me. What chance, too, has a good book by an unknown author on an unexciting topic in such a crush? That is also a melancholy reflection. It is possible that the very best book of the season is not even mentioned here; it is extremely probable that other books more interesting and important than many named have been overlooked. Yet do not on that account throw the list away as useless. I expect it to be of some use to me as a literary editor. I shall send it to my reviewers and ask them to mark the books they want particularly to read. (No one reviews well who does not read with appetite.) I shall also refer to it before sending out a particular book for review, in order to see if one more promising on the same subject is not presently coming out. And if it is useful in these ways, it must be useful to buyers and sellers of books, too. It may even be useful to publishers, who can see at a glance if other books on the same subject, besides the one they themselves are proposing to publish, are in preparation. Though you might suppose publishers had accurate information about each other's intentions, this does not appear to be always the case. Christmas frequently brings four new editions of *Omar Khayyam*, which cannot all sell, and I have known three publishers jump simultaneously at the excellent idea of reprinting such books as *Moll Flanders*, *The Sentimental Journey*, or *Boswell's Hebrides*. But if this list is to be of any service to anyone beside myself, I must explain how it was compiled. In the first place, it is important to remember that the method of selection is, for the most part, rapid guess-work. The publishers' announcements come down in an avalanche—some have only reached me at the very last moment. There is, of course, no time, except in a few cases, to make inquiries about the books described. Of course, in some departments the compiler of such a list must stand a much better chance of spotting the better books than in others. I have tried to imagine that I was a librarian buying, not for myself, but for some big public library of a non-technical kind. I am not even decently read in Medical subjects, in Physics, in Economics or in Theology. I had no right to say with authority, "look out for this book" on these subjects, yet I had to make up my mind. Thus in the case of Medical books I have merely selected a few which people of omnivorous curiosity might read: *Rejuvenation: How is Your Heart?*

I said to Heart, "How goes it?" Heart replied:
"Right as a Ribston Pippin!" But it lied.

Medical Uses of Radium, Psycho-analysis and Gland Personalities—I can imagine many thinking, "I wish I had time to read these books." Though I do not for a moment suppose they are the best medical books of the season (on that point I have no right, of course, to even a cursory opinion) I have put them in. And so it is in the case of most departments of special knowledge. As far as Economics are concerned, everyone knows that Sir Josiah Stamp and Professor Pigou are authorities—so down go their books. I happen, also, to have read that ingenious, odd, entertaining theoriser, Mr. Veblen, consequently I have put his *three* books in the list. He has altered my own way of looking at human society and human nature in some respects. I am sure his work is not as widely known as it should be. He is "damned good to steal from"; I cannot swear he is sound, but you can live for a year like a gentleman on his ideas—so in his three books go.

With regard to fiction—fiction cannot be judged beforehand. I have, of course, dutifully noted that such writers as Miss Victoria Cross and Mr. Oppenheim are bringing out new books. The fact is of faint interest to many of our readers, but it ought to be known. Sometimes, occasionally, I have put in a book, either because I know something about it (I happen to know that *Serena Blandish*, by A Lady of Quality, is remarkable, and that *Sincérité*, by Mr. Mortimer Durand, is worth reading), or because there was an unusual note of conviction in the publisher's announcement, suggesting that he had got hold of a "good thing"; but for the most part I have gone entirely by authors' names. Well-known author, readable book—that has been the guiding principle. In one respect, therefore, a list of this kind must be inefficient, and unfortunately it is one in which it is highly desirable it should not be. There was never a time when the unknown author of a good book had more difficulties to contend against, though once he is over the worst his prospects are perhaps better than ever. It is only by a rare accident that the compiler of such a list can know beforehand that such a book ought to be included. I understand that publishers find it more and more difficult to persuade booksellers and libraries to give new authors a chance. They prefer to invest in the known, even when their works are far from good-stock. It is here the reviewer comes in. Even when reviews have no immediate effect upon sales, they prepare the way for the author's next book. In the matter of "Poetry" I have been very grudging. How—and mention in this list is tantamount to a vague, tentative recommendation—can one recommend a book of poems before having read it? The result is that reprints and anthologies take up a large part of that list. In selecting Art books I have been, to a certain extent, snobbishly influenced by price, taking for granted that an expensive book is a good one. Of the cheaper art books I personally recommend two to your notice: *Paul Cezanne*, by his faithful dealer, M. Ambroise Vollard—it is also most entertaining—and at a venture, yet with confidence, I recommend Mr. Roger Fry's lecture on *The Artist and Psycho-Analysis*. This ought to knock some nonsense out of people's heads.

Biography, Travel, Belles Lettres are, as usual, among the longest sections. I am very glad to see Methuen's are reprinting Miss Colburn Mayne's excellent *Life of Byron*. *The Diary of Samuel Pepys*, too, in only two volumes, is just the sort of reprint we want. Among military biographies *The Life of Lord Wolseley*, by Sir Frederick Maurice and Sir George Arthur, is obviously important, and among scientific biographies, *The Life of Lord Rayleigh* by his son, also an eminent man of science, stands out. Harper's are publishing Mark Twain's *Autobiography*, which *may* be extraordinarily interesting; for Mark Twain was a man of letters who might have been (he knew himself how and why) a greater writer even than he was. Mr. Whibley has at last finished his *Life of Lord John Manners*, which should be a book of permanent value on "The Young England" period of English history. *The Letters of Queen Victoria*, edited by Mr. Buckle, late editor of the *Times*, is, of course, a library book. The *Letters of George Wyndham* came out some four years ago in a privately printed edition; they are vivacious and charming. Joseph Farington and Hickey continue their diaries. Among the more frivolous biographies the lives of *Lola Montez* (courtesan), *Cleopatra*, *Nell Gwynne*, *Beau Brummell*, *The Earl Bishop* (the eighteenth-century Bishop of Derry, who became Lord Bristol), *The Byron Mystery*, all intrigue me. But here I must enter a protest: from the prices I anticipate that all these books are too long. Biography is very popular apparently, but what ruins biographies from the point of view of the reader with a sense of form and proportion, is that publishers and libraries both conspire to persuade the biographer to bump out his book to such a length that it can be sold at a high price and takes a long time to read. Until authors make a stand against this, English biography will remain what it is for the most part—amorphous and diffuse.

There appears to be a steady demand for travel books, with either an amateurish or a scientific anthropological interest. Globe trotters, also, with cameras still appear to find less difficulty in getting published than one might have expected. Of personal books of travel in which the companionship of the author is delightful, *Ben Kendim*, by the late Aubrey Herbert is a particularly good book. Many will look forward with curiosity to *Eastwards*, by Couperus, to *My Eskimo Friends*, by Hubbard Flaherty (The photographs are beautiful), to *Tidemarks*, by H. M. Tomlinson, of which we have had a taste or two in the magazines. Among the sporting books there are some excellent reprints, notably *Forty-four Years of the Life of a Hunter*, and *Jorrocks*, with Alken's coloured plates, crops up again. *Men and Horses I Have Known*, by the Hon. George Lambton (Lord Derby's trainer) is just out. Though it was not a book it was my business to read, and though I know nothing about horses or racing, I found it enthralling. Mr. Brownell, who is the soundest and most scholarly of all American critics, is writing a book on *The Genius Style*, which literary people ought not to miss. George Moore's *Avowals* (by far the best literary criticism he has written) will soon be accessible at ten and six. Miss Bosanquet, who for many years was Henry James's secretary, is publishing a short pamphlet on him; this may well prove interesting. But to continue underlining books peculiarly attractive to the compiler of the list would be contrary to its spirit, which is rather that of the Elizabethan apprentice shouting in the streets. "What d'ye lack? What d'ye lack? Come buy, Come buy."

The Literary Editor.

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Printed for the Proprietors by W. Speaight & Sons, Ltd., 98 & 99 Fetter Lane, E.C. 4; Published by the Statesman Publishing Co., Ltd., 10 Great Queen Street, Kingsway, W.C. 2.—*October 11, 1924.*